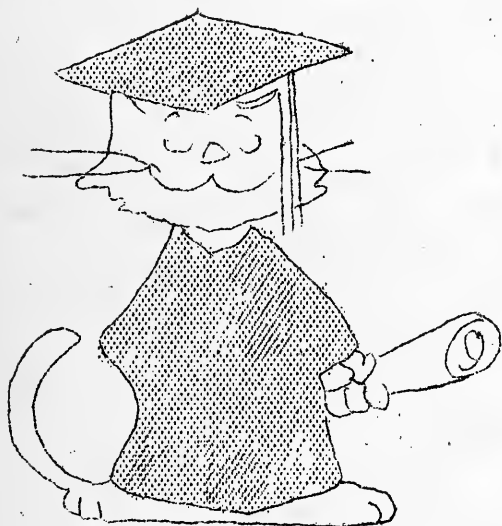


# NORTHERN

# JUNKET



VOL. 11

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NO. 1

# INDEX

Article	Page
Take It Or Leave It	1
The Morris Jig	2
Left Allemande	8
Leadership	10
Old Time Patter	13
Let's Do Something About It	16
Tradition	20
Square Dance - Between Those Ladies	24
Contra Dance - Second Chance Reel	25
Folk Song - Oh, No, John	26
Folk Dance - Jolly Is the Miller	28
Record Reviews - Nelson Music Collection - F & W	29
String Band, Vol. 2 - Canterbury	
Country Dance Orchestra	
Dance Quotes	31
It's Fun To Hunt	33
Fiddlers' Contests, etc.	37
How We Talk Down East	39
Remember When?	42
Painless Folklore - Courting Sticks - Witch	43
Hazel - Ghost of Appledore - Im-	
probable Things - Tongue Twisters	
Good Food	46
Helpful Hints	48

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National Square Dance Convention, June 22, 23, 24, 1972  
in Des Moines, Iowa.  
Square Dance Festival, New York State SuperFair, Aug.  
30, 1972, Syracuse Fair Grounds.  
Welsh Singing Festival in Ponoka, Alberta, Canada, on  
August 13, 1972

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It's La

We're sorry,  
NORTHERN J  
Naturally,  
stand for -  
and contras  
folk songs;  
renew your  
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# TAKE IT OR LEAVE IT



One of the most heartening things about the just ended dancing season is the increased use of live music. Many of the musicians are college students or in some cases, teen agers. And these young people are GOOD! Ted Sannella, of Lexington, Mass. tells me that he has had far more requests for dances with an orchestra than ever before. Perhaps the heyday of canned music for dancing is over and done with.

The C.D.S. Drop In evenings have I believe, always insisted on live music at their Thursday night parties. Dick Davis uses live music almost entirely. Dick Leger (for my money the best caller in the country) frequently calls to an orchestra. Let's not get too ecstatic or go overboard with the idea but at least the road back has begun it seems.

Many of the young people getting interested in square and folk dance music, are trained musicians. That bodes well for the future. The old-time orchestra was good enough to play an hour-long concert of "heavy" music, before the dancing began. Some of these young folks could do that now, and the rest of them will be able to within a very few years. God speed the day!

Perhaps some of the square dance clubs that are just barely hanging on could make a come-back if they could find 3-4 of the members who would be willing to play for an evening's dancing once in a while. Who knows? Stranger things have happened!

Sincerely

Ralph

# THE MORRIS JIG

by SARAH GREENLEAF



Every child knows that when Old Mother Hubbard returned from the barber's, she found her dog dancing a jig.

"She went to the barber's to buy him a wig,  
But when she got home, he was dancing a jig!"

To a child there is never any question of what a jig is: its connotation is quite clear and that is all that matters.

Given this universal early acquaintance, one wonders why England's morris jig has remained largely undiscovered by the majority of adult folk dancers in our country today. Unlike its rigorously controlled, step-oriented neighbor from Ireland, the solo morris jig, complete with bells and baldricks, abounds in simple, natural movements relished by amateur folk dancers everywhere. But the fact remains that many folk dancers still retain only their early nebulous impressions of the word "jig". To describe the essence of morris jig dancing and explain how it reflects that impelling spirit inherent in the phrase "to dance a jig" is the object, therefore, of this essay.

The origins of the morris dance are obscure. Though there is no solid evidence for the morris before

about 1400 A.D., it is most likely that it was derived from a primitive "linked-together" dance which subsequently split in various ways: the lings becoming swords (the hilt-and-point sword dance), scrapers (the rapper sword dance), handkerchiefs (Lusitanian linked-handkerchief dance), hands (weaving dances), garlands, (some Basque dances), ribbons, etc.

Like the hilt-and-point sword dance, the morris is a ritual dance usually performed by teams of six men. The repertoire includes, however, a small selection of exquisite solo jigs (1) which originated in the Cotswold area of England as part of 16th century song-related drama in which solo or dance duets played an integral part. Thanks largely to the revival efforts of the English Folk Dance and Song Society, one may still see the modern counterpart of these jigs performed today on festive occasions.

(1) For complete descriptions, see Sharp, Cecil and Mac Ilwaine, H. The Morris Book. Vol 1-5. London: Novello, 1912.)

The jig dancer's movements are beautifully coordinated between legs and arms, with dramatic handkerchief flourishes freely underscoring each strategic rhythmic and kinesthetic moment. Obviously, only centuries of unconscious refinement could have wedded movement and music together in such a highly-developed dance form which reflects upbeats, tempo changes, and counter-rhythms with amazing clarity.

To a morris dancer, the word "jig" means nothing more nor less than "solo" and has nothing to do with the music. Therefore, it is not surprising to discover that morris jig music is often in a duple rhythm time, instead of the characteristic triple rhythms of, say, the Irish jigs. Performed on the pipe and tabor, violin or accordion, morris jig tunes have their roots in popu

lar 16th century folk ballads and teem with haunting modalities, intriguing rhythmic contrasts and wide melodic ranges.

To the full-fledged morris dancer, acquainted with all twenty-one jigs, any further generalized discourse may seem doomed to failure because of the myriad of stylistic differences within the eight Cotswold village traditions from whence the jig repertoire comes. But by eliminating at the outset the clapping, stick, and church-warden-pipe jigs, as well as the more complicated handkerchief jigs, one finds that the remaining eleven (Jockie to the Fair; Old Mother Oxford; The Old Woman Tossed Up; Lumps of Plum Pudding - Bampton and Bledington versions - The Nutting Girl; Molly Oxford; Ladies Pleasure; Bonnets So Blue; The Princess Royal - Bledington and Longborough versions), lend themselves well to systematic generalization for two reasons: firstly, the symmetrical nature of the dance figures and movements and secondly, the identical tunes common throughout the repertoire. Both these features provide a natural cohesiveness to comparative attempts. A discussion, therefore, of the principles of morris jig dancing logically falls into two parts: the kinds of movement and the form of the jig, both the whole and its parts.

It is through three types of movements - steps, hands, and track (floor pattern) - that the morris jig dancer expresses the rich individuality of his tradition. Although the morris step (right, left, right, hop right; left, right, left, hop left) remains basically the same throughout all dances, the hand and arm movements provide the observer with the first glimpse of the stylistic variations which distinguish one village tradition from another. The following examples clarify this point.

<<->> <<->> <<->>



At the village of Headington, near Oxford, the dancer holds his arms very straight, while swinging them up and down in precise, regular motions. At nearby Bampton-in-the-Bush, however, the dancer bends his arms slightly, undulating them back and forth in a nonchalant, indefinite fashion. At two other villages (Longborough and Bledington), the dancer circles his lower arms in front of his face, rotating them in either a clockwise or counter-clockwise direction.



Each tradition, likewise, sports its particular version of a backstep and capers. The backstep, the means by which the dancer moves back to position, discloses by its specific name something of its character: "Crossbacks," "hopbacks," "hocklebacks," or "shufflebacks." The famed morris capers - "half", "full", "single," "double", "fore", "spring", and "uprights" - further differentiate one tradition from another. Putting all these movements together, the dancer etches out a forward and back track, which may occasionally veer to the right or left or describe a sizable circle.

The form of most jigs is the same, the proportions within the whole working out to include a preface (Once to Yourself), an introduction (Foot up), a chorus or refrain (Sidestep), and a main body (Capers).



The prelude to the dance, the "Once to Yourself", is simply the "Foot Up" music played through once in its entirety. Announcing his intention to begin, the dancer either jumps in place on the last bar of the phrase or dances the backstep characteristic of his tradition, moving back two feet as he does so.

The introductory figure, the "Foot Up", falls into two parts. The dancer begins by moving forward (up) a few feet on a straight track while performing the hallmarks of his tradition - a basic morris step with accompanying arm movements. Logically, his retreat to position is best accomplished by a backstep, though the dancer from the village of Longborough, whose track remains stationary throughout, "galleys" left, revealing by his gyrating lower right leg a mysterious link with certain gaillard steps popular in Tudor times. These concluding movements poise the dancer for perhaps the most elegant part of the jig, the ensuing Sidestep with its graceful hand movements and intriguing shifts of direction.



To begin the Sidestep, the dancer subtly orients himself to the right, and with a neat rocking motion of his closely-situated forward and back feet, moves obliquely to the right, then, shifting his weight, dances the entire mirror counterpart to the left. His hand movements echo the prejudice of his feet - vigorous circles or twists, lackadaisical "shows" or flippant right and left "ups". Such distinctive steps as the sophisticated "cross-hops", the rolling, lilted, hornpipe-type "hocklebacks", and the robust, revolving "galleys" are important parts of various Sidestep figures, too. By juxtaposing the entire Sidestep with the Capers and dancing the sequence several times, the dancer achieves the climax of the jig.



The Capers begin in somewhat subdued fashion with moderate leaps, strikingly offset by balancing arm movements, the total visual effect rivaling the "contraposto" of the Baroque Masters. After a repeat of the Sidestep, the jig dancer, a miracle of graceful agility, dazzles the spectator by seemingly boundless leaps, smoothly coordinated with sweeping handkerchief flour-

ishes. The cadence - a few modest morris steps followed by the concluding backstep - quietly resolves the figure. The dancer punctuates the ending of the entire dance with simple, straight capers, giving notice to all that the magic is at an end.

One form of caper known as the "Upright" poses an appropriate concluding question. One may describe this particular caper as a pair of pliés in first position followed by forward-to-back partial splits, termed, appropriately "kickjumps". The genteel appearance of the "uprights" leads the observer to wonder if any connection ever existed between it and similar steps from early court dances from which the ballet was eventually derived. For example, in Tudor times when court entourages through the English countryside were common, did the morris-dancing peasants and the galliard-loving courtiers watch one another dancing? If so, who influenced whom?

Morris jig dancing demands precision and energy enough to satisfy even the most devout Balkan dancer. Yet the jig dancer, unhampered by the paperdoll format of the latter's dances and supported by a dance tradition which encourages large, natural movements distributed throughout his entire being, indubitably achieves with distinction that controlled freedom of expression sought by true dancers since time immemorial. Or - at least since the time of Old Mother Hubbard.



## LEFT

## ALLEMANDE!

by ANNE HAMMER



You started out long ages ago,  
 To learn to make with the "Do-Pas-So"  
 You goofed it up here, you loused it up there,  
 You thought you'd never be able to square.

Remember the time they called, "Alamo Style?"  
 You finally got it after awhile!  
 And then when things got out of hand,  
 You heard that old standby, LEFT ALLEMANDE!

But what in the world was an "Eight Chain Thru?"  
 When "Four Ladies Chain" was all that you knew.  
 And when you tried that crazy "Grand Square"  
 You ended up.....away over there!  
 Things were really out of hand,  
 But you heard the call, LEFT ALLEMANDE!

You tried so hard with your two "Left" feet,  
 And your partner was so very, very sweet.  
 You and the caller did not always agree,  
 You never heard him say "Turn Back Three".  
 And when he called that, "Go, Red Hot!"  
 You stood right there like a big dumb knot!  
 But you were saved ere lousing it up grand,  
 When the call rang out, LEFT ALLEMANDE!

Then came "Box The Gnat, Box The Flea"

You had two hands but you felt like three.

And "Star Promenade, Throw In The Clutch"

You didn't get lost, that is, not very much.

You were beautiful then on the "Dixie Twirl"

It would have been better to have had the right girl.

Again you were saved by the call from the stand,

Everybody "Back Track" and, LEFT ALLEMANDE!

You've now learned to twirl in a graceful manner,

You're almost ready to "hang out your banner".

Your two left feet have now become.....

A right and a left one, ISN'T IT FUN!

One word of advice from a "Not So Old" hand,

When things get "loused up" wait for, LEFT ALLEMANDE!

Thanks to: Martin Bacharach, foreign stamps.

Edith Cuthbert, back issues Northern Junket.

Libertad Fajardo, box of Manila cigars.

Moritz Farbstein, Ozark cookbook.

Freda Gratzon, sprig of shamrock.

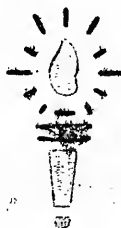
Walter Meier, chapter 2 of his book "The  
Philosophy of Life".

Jack Sloanaker, 2 LPs, contra dance tunes.

Wm. Young, 8 pkgs. Boots razor blades.

Ann Stephens, "Wehman's Complete Dancing  
Master.

BORN: April 18, a daughter, Sarah Huntington to Mr. and  
Mrs. Pete Andrews.





## LEADERSHIP

In Square Dance Clubs, as in many other organizations, we find that "Club Organization" may vary greatly from one club to another. In many clubs we find club officers little more than the labor force for a given year. In some clubs, we find the caller or teacher, as the full leader. He conducts the meetings and provides the club with most of their decisions or the basis for making most of their decisions.

Club leadership is a fact that must be decided by the club itself. Each club must decide if it merely wants to exist for the vanity of an individual or if it wants to become an energetic body with everyone working toward a goal of great enjoyment with each person making his own contribution toward the success of the club and its activities.

To be a good leader or club officer, one must be a good follower, and the person who can lead people while giving the appearance of following, has indeed mastered the true art of leadership.

To be a good leader, one must first learn to SHUT UP AND LISTEN. Listen to what the masses of people are

saying in regard to what is happening within your club. You may hear some things that you dislike or disbelieve. DO NOT engage in a debate with people when they are talking about good things or bad things. As a leader you should make a mental note (or even write it down) and consider the good of your organization and then attempt to move your organization in the proper direction to do it the most good and to satisfy the most people.

Whenever you have a program or an idea to present to your club, be well prepared in your presentation. Be enthusiastic and believe in the idea you are attempting to put across.

Good leaders must always be patient and tolerant. Patience is a great virtue of any leader. When presenting an idea, we must remember that we are presenting it for the first time and people must understand it before they can accept it. Patience and repetition sometimes are needed to accomplish your point. A good leader will command the attention of his group and he will not engage in arguments but will return again and again to his subject matter until his group has full understanding of his program.



People like to do things and to be complimented for the things that they do. It makes them feel wanted and needed; a simple "thank you" never hurt anyone. A good leader will gather many people around him helping

to make his organization successful. He will allow these people to get full credit for their efforts. He may even suggest to a committee chairman an idea, head the chairman in the right direction and then give him full credit for all that was accomplished. Many times this will bring an individual into a position of gaining confidence in himself and will give him a mental hint of how to expand his own leadership abilities.

Always get as many people in your club involved during the year as possible. You must, as a leader, make sure that people are asked, or are given the opportunity to become involved. We repeat, this makes them feel wanted as well as needed.

Leadership is like climbing a mountain. Everyone starts from the bottom. The way to the top is by trial and error, but if we have the tolerance, patience and the courage to continue the trip, we will reach the top of the mountain. We must however, on our way to that pinnacle, be willing to follow some of the way because a good leader is always learning of a better and easier way by sometimes following those around him.

## NEWS

Conny & Marianne Taylor lead a series of basic folk dances every Tuesday night in Copley Square, Boston, by the fountain, all summer. All interested folk dancers are urged to attend the events beginning May 30, 1972

English Country Dance Society hold their annual weekend at Pinewoods Camp, Plymouth, Mass. July 14-17, 1972. At the same camp, the Scottish Dance weekend will be held July 21-24, 1972.

You might be interested to learn that the recently formed Ontario Folk Dance Association is publishing a news letter. For a sample copy please write to Mrs. Gwendolyn Peacher, 3 Edgar Avenue, Toronto 5, Ontario.





## OLD TIME

## PATTER

Years ago square dance callers prided themselves on their "promenade patter". It is becoming a forgotten art. Before it gets lost forever we thought we'd write out that we've used or heard other callers use. None of it is copyrighted, so if you like it and want to begin using some of it, please do so. Most of it would be used while the dancers were promenading home - hence the name, "promenade patter."

You've got a gal, I ain't got any,  
But sometimes one gal's one too many.

Take it easy is what I say,  
Get those big feet out of the way.

I can't tell you what I mean,  
But you ought to gargle with Listerine.

Stuff my mouth with a lollypop,  
When I start talking I never stop.

Tall or thin or roly-poly,  
Walk 'em home and do it slowly.

Got no worry, got no care,  
Got one wife, don't need a spare.

Got no worry, got no care,  
Got two shoes, but they ain't a pair.

Chew and pop your bubble-gum,  
And take her back where you started from.

Come on gals, you gotta suffer,  
Now and then with some old duffer.

When we get through with this here set,  
We'll take time out for a cigaret.

Promenade her, you know where and I don't care,  
I'm going out to pollute some air.

Take your honey to an easy chair,  
While I light up a big cigar.

Promenade, and I must say,  
She'd sure look swell in a negligee.

Walk right home with that pretty maid,  
I'm working hard, but I'm underpaid.

Promenade around the floor,  
It's cold outside, so CLOSE THAT DOOR!

Promenade her back to place  
That lady fills a lot of space.



I know that gal there ain't no saint,  
But from the boys there's no complaint.



Walk right home that's what I said,  
Come on boys take out the lead.

Promenade, that's what I said,  
Or would you rather stop and spoon instead.

Promenade, and I repeat,  
Squeeze her hand, give her a treat.



If you walk this way, instead of that,  
You'll get back home in nothing flat.

Chew your gum and make it pop,  
If you make a mistake, don't blow your top.

Promenade around to place,  
Keep that big smile on your face.



Then promenade, promenade  
With your lady right beside yer,  
Tank the ladies one and all  
I'll take a glass of cider.

Promenade 'em one and all,  
Promenade I say;  
Don't marry a man with whiskers on  
They're always in the way.



Promenade all, great and small,  
Promenade through that hole in the wall.

Promenade her, you know where and I don't care,  
Take her to an easy chair.

Promenade right off the floor,  
That's all there is, there ain't no more.





# LET'S DO SOMETHING

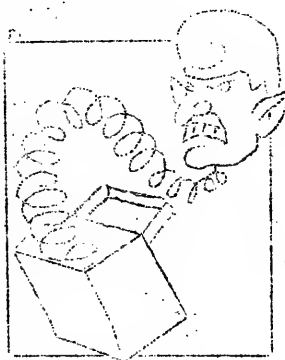
## ABOUT IT

by BOB MARSH

There has been so much discussion about the recent styling in square dancing that I would like to add a few comments. We are aware of the various revolutions among the younger generation in regard to hair style, dress, attitudes, involvement, etc. and many of us cannot accept such radical changes. Yet I wonder if we are cognizant of the revolution going on among square dancers. Yes, I said revolution, and that is exactly what I mean. There is no longer such a thing as conventional square dance clothes for women as we now see everything from slacks to hot-pants. Men are less apt to accept change in their clothing, and yet we see some wild colors in slacks

Dancewise, the caller no longer has any idea what is going to happen on any given call, especially if it is an established call, for each of us has our own little thing that we are doing. If the call is do-si-do, we will probably swing, and if it is a ladies chain, we

may do a chain through. This revolution might not be too confusing to other dancers if we danced with the same set all the time, or even if we always danced with those whose idiosyncrasies we understood. If you are dancing with new couples for the first time, the promenade becomes a hand juggling contest until you are back home, and then we sort of grin at our partner as if to say, "better luck next time." When the heads promenade how do the sides know whether to slap hands, hug, kiss, or do-si-do, or maybe something new that was introduced last week. In these situations, we can say that the new revolution has replaced square dancing with mass confusion. As one humorous dancer so aplyly put it, "this is more fun than dancing." The number of substitutions has become unlimited, and would you believe that, in some groups, they refuse to do the allemande left, grand right and left and promenade because such simple figures are below their dignity.



If we are expecting the caller to do his best job we are certainly penalizing him as far as timing and choreography is concerned. I have even seen swinging and do-si-do introduced into the grand square. This type of substitution interferes with the rights of others who enjoy smooth dancing. The often used excuse of a chain through instead of a ladies chain because the caller does not allow enough time, does not hold water since these same dancers do the same thing in singing calls which always allow ample time.

Before this revolution becomes a permanent part of today's square dancing, it would be well to decide if what we are doing is in the best interest of the activity. In making your assessment, bear in mind that certain movements cannot be properly executed from a var-souvienne position promenade, and many a singing call has been fouled up when the heads promenade half way and the sides do their own thing. How about one square during the evening when the caller announces that this tip will be a do-your-own-thing tip, and everyone can take off in his own direction, and thereby get it out of his system.

From "New England Caller" May, 1972.

Editor's Comment: This news is appalling! Unless this sort of juvenile nonsense is stopped right now it means just one thing - the end of square dancing. The time to stop it is the first time a caller sees it being done. If he doesn't have the guts to stop it, then he is a lousy caller and had better return to plumbing or whatever. The dancers too, can do something about it. Simply refuse to take part in it. It takes two to tango you know. Permissiveness and doing your own thing are the great hangups of modern society. Carried to extremes, they become ridiculous. When allowed on a dance floor - it soon turns into chaos set to music. It's time to separate the men from the noise.

#### NEWS

A Square & Round Dance Festival will be held July 28, 29 and 30th, 1972, at Memorial Field House, Corner 5th Ave. & 26th St. (U.S. Route 60) in Huntington, West Va. For information contact Sonny & Mary Bess, Directors, 646 Adams Ave. Huntington, West Va. 25701.

Write to E. O'Byrne DeWitt's Sons, 1576 Tremont St. Roxbury, Mass. 02130, requesting their latest catalog of Popular Irish LPs.

## SAGA OF A



## SQUARE DANCER

The Doctor looked the old man o'er  
 He puckered up his lips,  
 He rippled thru his staff's reports,  
 Like they were poker chips.  
 The calcium in your bones is bad,  
 You have a case of gout,  
 Your blood is thin, it has no zip,  
 Your lungs are near worn out.  
 Your muscle tone is scarcely heard,  
 Your eyesight has a quiver,  
 Your stomach needs an overhaul,  
 There's spots upon your liver.  
 Take three pink pills when you get up,  
 Four green ones at each meal,  
 Two blue or brown or white or black,  
 Depending on how you feel.  
 Now any time you're feeling low  
 Or hurry, strain or run...  
 Take four red pills of dynamite,  
 Your ticker's on the bum.  
 This little book tells what to do,  
 There are rules that you must keep,  
 Just be in bed by nine o'clock  
 For eight good hours of sleep.  
 The pills are setting on the shelf,  
 The book has long since gone,  
 The old man still is seen around,  
 With nothing much gone wrong.  
 His family now can't find him home,  
 When his advice they seek,  
 Because he's out to some square dance,  
 Six nights of every week!



Fern Wood



# TRADITION

by ED MOODY

It would seem that the word "Tradition" in the dancing area, is one of the most abused words that appears in the dictionary. It is tossed around by multitudes of people, each assigning a different meaning to it. When all these definitions get tangled up with each other we seem to come up with an unpalatable hash.

Complete articles, paragraphs, and sentences have been written concerning the pleasant change of clothes that folks wear today allowing more freedom of movement with less fatigue. True, this freedom allows folks to desire to dance a wee bit faster and more steadily but there is a desirable goal somewhere along the line that should be the zenith. Travelling beyond this point is simply shooting above the bulls eye.

Now this big change in clothing occurred within the past 40-50 years, so let's take our meaning of the word "Tradition" back to that same point. Certainly we can go back a few hundred years, but it would seem that dancing from, say, about 1800 to 1925 was a fairly stable activity. The French did their quadrilles and minuets; the English, Irish and Scots did their longways with a mild intermingling between them.

Although the decimal system is in tens, it was



found by our forefathers, possibly before the printed word became available, that pleasant movement to music in the dance world, was most comfortable in 4s and 8s. This seems to be true in many parts of the world, yesterday, today and, in all probability, tomorrow.

However, while the clothing change allowed more freedom of movement, thus accelerating the tempo of dancing in the mid present century, the same movements at the same 4 or 8 beat divisions of music stayed with us: they had been proven time-tried procedures. Our better choreographers and dance arrangers sensing the change in people's desire for more dance-action, sensibly rebuilt so-called traditional dances, eliminating unnecessary rest periods for half the dancers while the other half were active both in the quadrilles or squares, and the contras. Dancers welcomed this acceleration to a certain degree.



Now, basing our zero of Tradition on the period from 1925 to 1950, careful analysis shows that we were sailing serenely along with about 28-34 so-called basic movements. The old-time dancing masters had eliminated hundreds of undesirable figures that did nothing except complicate good dancing. Studying about 250 contra dances and an equal number of quadrilles or squares popular in that era, we found not over a half dozen that had in them a single movement that was not one of those 28-34 basic movements.

Thus, in some 10 lessons, one could master all of the procedures and become an interested, devoted and

proficient dancer. The good dancing masters, now called Callers, were retailoring many of these standard dances, eliminating the standing waits, and by skillful reconstruction bringing those dances up to today's desires without ruining their original, basic, flowing figures. They weren't tearing down Tradition, they were simply improving it and bringing it up to date!



About the time that they had brought dancing up to date so to speak, dozens of new callers were created. It seemed that each and every one of them wanted to surpass today and offer the dancing public tomorrow and the day after tomorrow. None of them had ever heard of the old-time callers' admonition to each other - "Do something easy and be a hero!" - and they would have scoffed at the idea had they heard it. They had nowhere to go but backward. All of the awkward and complicated maneuvers they began to reinvent had been tried generations ago by expert dancing masters who had tossed them aside as undesirable. However, they did a fast selling job; ignored the time-tried 4 and 8 step figures; dressed their customers in expensive, exotic drapery, and in 40-50 lessons (at \$1.50 per), pumped enough enthusiasm into their customers so as to hold their interest for 18 to 20 months.

There are only so many geometrical movements that squares of eight people can perform. Every one of them has been tried during past eras. The only material that the new-born caller had to hurl at his synthetically enthused and non-permanent dancers was the shoddy that yesterdays master callers had discarded as unacceptable ages and ages ago.

Now as these new mentors are busy belittling Traditional Dancing, they have managed unconsciously to accomplish the one thing that the skillful arrangers of a few years ago had eliminated. They have recreated those unwanted rest periods. That is, their patterns are so complicated that about 66% of their dancers get well lost and fluff up their sets. So they hustle back home to await an "Allemande Left". Then they begin again, get lost again, and rush back home again as infinitum. Truly, they sure need those rests! The Masters' consciences bother them greatly if one single set on the floor goes astray, but the Neo-microbat is truly unhappy if more than one-third of his floor can follow his commands.

Square dancing reached near perfection at mid-century just passed. It needed only minor changes to keep it up to date to today's desires as to complication and tempos. If we set our zero at that point in time we would be correct in basing the roots of Traditional Dancing at that time. However, shortly after 1950, the rebellion began, and it seems like a rapids rushing down its narrow channel til it comes to a tremendous falls to dissipate itself into froth and mist while genteel dancing, based on the Traditional, continues to exist as it has for generations, enjoyed year after year by our permanent legions of dedicated dancers.



Pinewoods Camp Dance Weeks: August 6-13; 13-20, 1972. 1st session staff includes: Nibs Matthews; Renald Cajole; Arthur & Helen Cornelius; Peter Leibert; Jim Morrison; Mary Owen; Sue Salmons & Ralph Page. 2nd session - same staff with Dudley Laufman as replacement for Ralph Page. Further information from C.D.S. 55 Christopher St. New York, N.Y. 10014.

34th National Folk Festival, July 27-30, 1972 at Wolf Trap Farm, Vienna, Va.

# SQUARE DANCE

## BETWEEN THOSE LADIES

An Ed Gilmore dance, as called by "Duke" Miller

Use any Intro. Middle Break, & Ending desired

Heads forward up and back that way

And whirl away with a half sashay

(Ladies turn L-face crossing to partner's L side)

Take her to the right and circle four

And ladies break to form a line

(Circle  $\frac{1}{2}$  & ladies release each other & head ladies lead to a line of 4; 2 gents together in center of the line)

Forward eight and back you go

Now right lady high & left lady low

(Same as with 1 man in center. This sends ladies to head positions & leaves 2 men at each side)

The 4 gents go forward & back

Then pass through, separate, walk around one and

Between those ladies stand (line of 4s at the heads)

Forward 8 and back you go

Right hand high and left lady low

The 4 gents go forward & back, pass through,

Separate, walk around one, go to the center

With a right hand star, go once around from there

Turn partner left in a do-pas-o

That's partner left, corner right

Partner left hand around

Promenade your corner when she comes down.

Promenade this brand new girl, all the way home.

Repeat figure for the heads, then twice for the sides.

Suggested music: "Up Jumper the Devil, Reilley's Own,  
Ste. Anne's Reel, or St. Lawrence Jig"

# N H FALL CAMP

at THE INN at EAST HILL FARM, TROY, N.H.

Sept. 6th - 11th, 1972

WITH

DICK LUGER - - Squares      RALPH PAGE - - Contrabass

GRETEL DUNSING - - German & Austrian Dances

CONNY TAYLOR - - General Folk Dances

RICH CASTNER - - Camp Historian

\$77.00 per person for full session. Includes room, three meals a day, snacks, instruction, evening parties, use of all sports facilities, N.H. TAX, and - hopefully, arts & crafts.

Your reservation, plus a \$15.00 deposit for Each Person, should be sent to ADA PAGE, 117 Washington St. Keene, N.H. 03431. Part Timers @ \$18.00 per day per person, only if there are accommodations available after full-time campsers have been placed.

Camp begins with supper Wednesday, Sept. 6th. Continues through breakfast Monday, Sept. 11th.

Full information from:

ADA PAGE, 117 Washington St. Keene, N.H. 03431

\*\*\*\*\*

FOLK DANCE HOUSE will continue throughout the summer its regular three nights a week schedule at the

"V" HALL of the

Diocese Armenian Church  
630 Second Avenue  
Between 34th & 35th Street  
N.Y.C.

Do NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of the Avenue - THAT IS THE DOOR TO USE

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING for which Folk Dance House is famous. Mary Ann & Michael Herman will do most of the teaching.

Tuesdays - 6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience. 8:30 - 11 p.m. Fast Intermediate session, rapid teaching and review.

Wednesday - 6-8 p.m. for real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all. 8:30 - 11 p.m. Late class. Advanced and practice sessions for those with much experience. Emphasis on style.

Fridays - - 8:30 - 11 p.m. Light folk dance fun. Easy intermediate, advanced. A real folk dance "come-all-ye"!

\*\*\*\*\*

11-11-11

\*\*\*\*\*

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project AISO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

\*\*\*\*\*

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP: also Bert Everett's book TRADITIONAL CANADIAN DANCES. Write for their listings:

185 Spadina Ave. Toronto 2B, Ontario, Canada

\*\*\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144.

\*\*\*\*\*

The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color Of My True Love's Hair, The Keeper of the Eddy stone Light, A Wanderin', Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jericho". These, plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail or order to the Kanegson Record Fund, c/o Doris Weller, 148 E. 30th St. apt. 3F, New York, N.Y. 10016.

XXXXXXX

# FOR SALE

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Musical Mixer Fun - \$1.00

by Ray Olson

Dancing Back The Clock - \$1.50

directions for 94 Old-Time English Round Dances

The Ralph Page Book Of Contra Dances - \$1.50

by Ralph Page - 22 dances, plus music

Let's Create Old-Tyme Square Dancing - \$2.50

by Ralph Sweet - A MUST book for serious callers

A Collection Of German & Austrian Dances - \$1.50

as taught by Paul & Gretel Dunsing

New Hampshire Camp Fare - \$1.00

favorite recipes at N.H. Folk Dance Camps

Country Kitchen - \$1.75

favorite recipes of Monadnock Region of N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!

we have many of the back issues at .50¢ each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

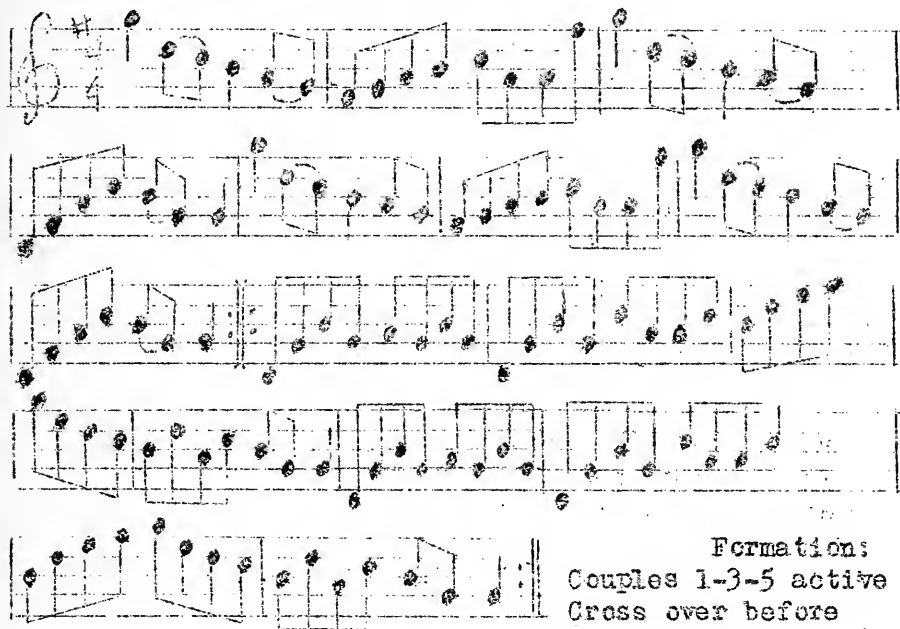


# CONTRA DANCE

## SECOND CHANCE REEL

An original contra by Roger Whynot

Suggested music: "Dandy Mike's Reel."



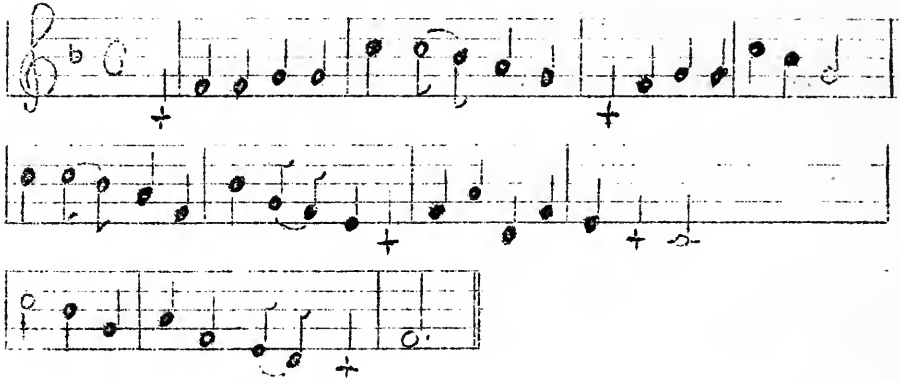
Formation:  
Couples 1-3-5 active  
Cross over before  
dance starts

Balance and swing the one below  
Circle left with the next below  
Left hand star back to place  
Chase the men up & down  
When you meet, two ladies chain.

This is a double progression. Cross over at head and the foot while the opposite ladies are chaining. Be on the alert at all times because this dance moves!

# FOLK SONG

OH, NO, JOHN



On yonder hill there stands a creature,  
 Who she is I do not know,  
 I'll go and court her for her beauty,  
 She must answer yes or no  
 Chorus: Oh, No, John, No John, No, John, No,

My father was a Spanish captain,  
 Went to sea a month ago;  
 First he kissed me, then he left me;  
 Told me always answer no.  
 Chorus: -

Oh, madam, in your face us beauty,  
 On your lips red roses' glow,  
 Will you take me for your lover?  
 Madam, answer yes or no.  
 Chorus: -

Oh, madam, I will give you jewels,  
 I will make you rich and free,  
 I will give you silken dresses;

Madam, will you marry me?

Chorus: -

Oh, madam, since you are so cruel,  
And since you do scorn me so,  
If I may not be your lover,  
Madam, will you let me go?

Chorus: -

Then I will stay with you forever,  
If you will not be unkind,  
Madam, I have vowed to love you,  
Would you have me change my mind?

Chorus: -

Oh, hark, I hear the church bells ringing,  
Will you come and be my wife?  
Or, dear madam, have you settled  
To live single all your life?

Chorus: Oh, No, John, No, John, No, John, No.

# NEWS

4th Annual Square Dance Festival, Sept. 23-30, 1972, at Kentucky Dam Village State Park, Gilbertsville, Ky. Further information from Sid Jobs, Route # 6, Box 239, Murray, Kentucky, 42071.

If you like real southern and country music you should write to Homestead Records, 6241 Three Lakes Drive, Brighton, Mich. 48116 requesting their latest listings.

Plans are underway to charter a plane and fly to Scotland in 1973. The idea being to take part in the 50th Anniversary celebrations of the Royal Scottish Country Dance Society at that time. If interested please write to Evelyn & Tom Lenthall, 37 Blanchard Road, Cambridge, Mass. 02138 and get complete information.

<<->> <<->> <<->>

# FOLK DANCE

## JOLLY IS THE MILLER

American

Circle Mixer



Meas. 1-8 Couples, with lady on partner's R, promenade in circle CCW. At the end of measure 8, the call is: "Now the men keep going & the girls turn back. (This is a "leaders option" call; leader may have the girls keep going while the men turn back. etc.)

Meas. 9-16 Men continue in original direction while girls turn to walk CW around circle outside of the men.

Meas. 17-32 At 16th measure each man takes girl nearest him and for the next 16 measures dances with her (two-step) around the room. (Again, a "leader's option" here. We have seen it done with an 8-measure swing preceding the two-stopping around the room.)

Repeat whole dance with new partner.

A mixer is relished once in a while even by the most sophisticated dancers. This is one of the good ones. Valuable for a "one-night stand" too. We use an Old Timer record #8089. Bill Castner calls it on one side, with instrumental on the flip side.



# RECORD

## REVIEWS

by RALPH PAGE

**NELSON MUSIC COLLECTION.** Authentic Square Dance Melodies. Newton F. Tolman and Kay Gilbert. \$5.50 from Newt Tolman, RFD, Marlborough, N.H. 034551.

Thirty-three tunes on this LP. All for listening. The tunes are from their book *The Nelson Music Collection*, 1969. In the heyday of these tunes, flutes and piccolos were very popular in dance orchestras of the era. Dual taping procedure lets us hear Newt Tolman playing two C flutes, alto flute and piccolo (Haynes silver instruments), in a highly skillful performance. Newt was playing in the orchestra the first time I ever called a dance, and we have been together hundreds of dances since then. Nobody plays a square dance flute better than he. Your collection of dance Americana will not be complete without it. Recommended highly. My favorite tunes recorded are: *The Munster Lass* and *Colraine*, jigs; *Ross's Reel* \$ 4 and *Batchelder's Reel*; *Denis O'Conner planxty*; *Hornpipe Theme # 3* (an original tune by Newt); *Red Lion*, *Durang's* and *Forester's Hornpipes*.

**F&W STRING BAND, Vol. 2. LP.** \$5.00 from: F&W Records, Boxx 44, Plymouth Union, Vt. 05057.

Better than their previous LP (*F&W String Band, Vol. 1*) Mostly because the young people are two years older and have thus gained experience and ability on their respective instruments. We should say right here, that the musicians range in age from 10 years to 19 years, with a bit of help from the leader and director of the camp,

Jack Sloanaker as well as from accordionist Dave Fuller. The tunes are, for the most part, traditional tunes of New England and Canada, and have been played for square dances in northern New England for many years. The young people do a splendid job and deserve the plaudits and praise that will surely be coming to them. I think it is wonderful that young folk in this age bracket are beginning to play this old-time dance music. More power to each and every one of them, and to their director, Jack Sloanaker. The record is more for listening than for dancing. Highly recommended.

CANTERBURY COUNTRY DANCE ORCHESTRA. LP. \$5.00 from: F&W Records, Box 44, Plymouth Union, Vt. 05057.

This is great music from Dudley's Laufman's Canterbury Country Dance Orchestras. When they play traditional New England square and contra dance tunes they are outstanding; ten talented young men give the tunes a great New Hampshire sound! Unfortunately they go far afield when attempting a "Kolendara Kolo". It is not their metier!! Aside from that one slip from grace this is terrific music and I hope they sell a million LPs. My favorites are all grouped together on side 1 (aside from the kolo) especially Money Musk, and the two jigs, The Flight and Colraine. And of course their Reel des Moissonneurs, no matter if it is given the name Irish American Reel here. That's what it is called in the old music collections - personally I've always preferred the French-Canadian nomenclature for it. No matter. It's a great tune call it what you will. The record is highly recommended.

An International Folkdance Camp will be held at Lincoln Farm, Roscoe, N.Y. August 25th - Sept. 4, 1972. Staff: Vyts Beliajus; Moshe Eskayo; Iambros Iambracos; Guzey Onor; Osaba Palfi; Dan Ross; George Tomov; John Wagner; & Bob & Susan Wetter. Write to Moshe Eskayo, Israeli Folk Dance Center, 2121 Broadway, Room 208, NYC 10023.



## DANCE

## QUOTES



"All the brighter young people I know are not a bit interested in 'folk music' which is just about as ephemeral as commercial pop. I have little patience with it because it seems to me the music is as banal as the words, and I have never been able to accept folk singers as serious musical artists. I cannot believe that an ignorance of vocal art and no voice are qualifications even for folk (sic) singers." "A reviewer of the book "Folk Music of Britain and Beyond", by Frank Howes, writing in 'The Northern Echo').

"He had the look of a morris dancer/organizer, stringy and sniftly, red-nosed and blue-cheeked." (From "The Wanting Seed" by Anthony Burgess).

"The result is one of the most dynamic dance routines ever filmed. But as film technicians and extras burst into spontaneous applause when shooting ended, Van Dyke and the twenty male dancers who performed the routine simply breathed a hefty sigh of relief - and counted their injuries. For the dance performed with flailing seven foot bamboo sticks filled with quarter-inch brass rods for extra weight was also one of the most hazardous ever filmed. During two weeks rehearsals and four days shooting, the casualty list recorded four sprained ankles, one broken nose, a pulled spleen, eighteen sets of well-rapped knuckles and a score of bruised and battered shin bones..." (The Manchester Evening News" of March 21, 1968, commenting on the making of Dick Van Dyke's film 'Chitty Chitty Bang Bang' which includes a

dance inspired by English Morris).

"I saw a nun sitting on a chair enjoying the competitions. Right under her chair was an empty half-bottle of whicky" (From a report in an Irish Newspaper on the 1970 Fleadh Cheoil held at Cecil Sharp House).

Lady to Morris man: "I did not know that the Orange Men held a parade in Budleigh Salterton". (From EFDSS Devon District, Autumn Programme, 1970)

"Some time for relaxation and mirth is absolutely necessary and I have considered it so much so that after four o'clock the evening is laid aside for their amusement and dancing. I had great difficulty before I left England to get a man to play the violin and I preferred at last to take one two-thirds blind than come without one". (Captain Bligh of "The Bounty").

The band from a Welsh village were returning from a contest in which they had covered themselves in glory. They had promised that should they return as champions, they would march from the station playing their hearts out. But sad to relate, British Rail let them down, and they arrived at their home station in the depth of the night. Equal to the occasion they carried out their promise by playing themselves through the village; being careful to remove their shoes in deference to the hour". (Heard in the train).

Syble Clark tells of the male dancer who asked if the feminine of caller is call girl?

All items from 'Folk? Lor!' in English Dance & Song





# ITS FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty-six years during the 1800s & 1900s until 1912. We find these old-time dance items of interest.

10/27/83 Fitzwilliam:- The friends of Edward Nutting gave his new house an old-fashioned warming Tuesday afternoon and evening. The East Jaffrey band was present and enlivened the occasion greatly by their excellent music. The house not being adequate for the occasion the party repaired to the Town Hall where a quadrille band furnished music for dancing. All evidently enjoyed themselves and left many tangible proofs of their friendship with Mr. and Mrs. Nutting. The band gave quite a number of selections on the bandstand in the evening.

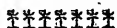
West Swanzev:- Champion Engine Company No. 1, will give their annual ball Friday evening, Nov. 2. Floor director Park E. Wright. Music will be furnished by F.W. Foster's Quadrille band, five pieces. A.B. Read prompter. A good entertainment may be expected.

11/3/83:- City News:- The Evergreen R.S.S. Halloween dance occurred at Iamson hall Wednesday evening. The young ladies of the society gave the entertainment which proved a most enjoyable affair. Supper was served

early in the evening, the tables lighted by candles, presenting a very attractive appearance to substantial viands, including baked beans, doughnuts, scraps, love, mince, squash and apple pies, brown bread, coffee, etc. served on old-fashioned china. Young gentlemen were invited by the ladies to the supper, and also to join in the dance later in the evening. The costumes of the company were very attractive, the age of most of them ranging from 30 to 150 years, and were worn with a grace that must have done credit to the original owners. The music by our best performers was all that could be desired, and with the presence of a few invited friends the pleasures of the evening were rendered complete.



11/10/83 Ashuelot:- The Ashuelot Engine Company No. 1, will hold their third annual Thanksgiving ball at Dickinson's hall, on Wednesday evening, the 28th inst. Music will be furnished by Maynard & Wheeler's orchestra of Keene, and the supper at the Kingsley house. Free carriages to and from the hotel will be provided. The firemen will spare no pains to make this an enjoyable affair. Notice posters.



11/24/83 City News:- Deluge Hose Company has taken a vote to go on an excursion to Salem, Mass. next Wednesday, to attend a ball to be given by the Firemen's Relief Association of the city, Wednesday night. Several members of the steamer and other companies will also go on the trip.

Capt. Metcalf, Sergts. Kimball and Joslin, and Corp. Upham of Company G. Keene Light Guards, attended the military ball at Newport Wednesday evening. They made the 32 mile drive Wednesday afternoon, and returned home in season for dinner Thursday, reporting a festive time at the ball and a delightful ride. Col. White and Adj. Gould of the 2nd regiment were present at the ball.

12/1/83 City News:- The annual concert and ball of the Keene fire department will be Dec. 21. About 20 members of the department who went to Salem, Mass. to attend a ball Wednesday night, report a most welcome reception and courteous entertainment by members of the department of that city.

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12/8/83 Ashuelot:- The firemen's ball of Wednesday evening of last week was a success both socially and financially beyond expectation. Sixty-four couples were in attendance at the ball, and 75 partook of the supper at the Kinsley house, which was equal to its past reputation. Excellent order prevailed throughout the evening, the firemen paying strict attention to gentlemanly conduct and in extending courtesies to their patrons.

Alstead:- The Thanksgiving ball at the Humphrey House was largely attended; 125 tickets being sold for dancing and no fewer than 300 persons partook of the supper which was one of Mr. Berger's best.

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12/15/83 Bellows Falls:- The G.A.R. Charity fair closed its third night on Thanksgiving evening. Over 700 were present the early part of the evening. The drawing took place, followed by a dance, some 150 couples joining. The receipts were far beyond their expectations and will net over \$1.000.

Hinsdale:- The concert and ball on the 21st to be given by the Masons and Odd Fellows is to be the ball of the season. A large number, nearly 1.000 invitations are to be issued and everything is being done to make it successful in every respect, and with a good night, it can not fail to be well attended, and all enjoy themselves. Hotel Ashuelot is to supply one of their popular suppers. Let all invited, be sure and attend.

\*\*\*\*\*

12/22/83 Westmoreland:- The grand ball which is to come off on the 24th should be remembered as a grand holiday feast. Under the supervision of Landlord Stearns we are sure to have one of those nice, quiet, home-like balls of ye olden time, and by saying that there will be a supper at the Westmoreland House, with Mrs. Stearns at the head is enough in itself. The grand free concert, to be given by the Westmoreland Brass band, will be a grand feature of the entertainment and is sure to draw a crowded house.

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12/29/83 East Sullivan:- A large number of friends and relatives of Mr. and Mrs. Quincy Nash gave them a surprise party last Tuesday evening. A nice supper was served, and dancing was indulged in til 4 o'clock a.m.

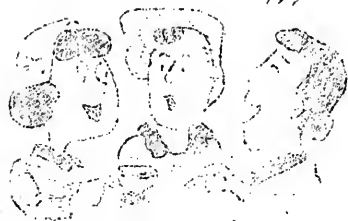
Marlow:- All who are fond of dancing should remember Col. Pett's dance, Jan. 1.

City News:- The 2d Regiment orchestra played at the railroad picnic at Gardner, Mass. Sept. 6, 1883; This same orchestra having been engaged to furnish music for the military ball at Winchester this (Friday) evening; at Marlboro for a New Year's ball, Monday evening; at City hall, Jan. 4; Hibernian's ball, Jan. 18 and Jan 22, 23 and 24; three nights every week during the season, and many engagements to nearly the 15th of May.

\*\*\*

1/12/84 Marlow:- The annual New Year's ball given by Col. Petts at the Forest house on the evening of Jan. 1st, was a complete success in every respect. There were about 60 couples present. The supper was one of the best and reflects much credit on the landlady. The music was by Maynard & Wheeler, which is all that need be said about it.





## OLD-TIME FIDDLER'S CONTESTS AND RELATED EVENTS IN 1972.

Compiled by Joseph C. Hickerson, Archive of Folk Song  
Library of Congress, Music Division, Washington, D.C.

### CANADA

Stanstead County Fiddling Contest, August 27, Ayers Cliff, Quebec.

14th Annual Miramichi Folk Song Festival, August 9 - 11  
New Castle, New Brunswick.

Southwestern Canadian Open Championship Oldtime Fiddle  
Contest, June 23-24, Petrolia, Ontario.

11 annual Canadian Open Championship Old Tyme Fiddling  
Contest, August 11-12, Shelburne, Ontario.

World Festival of Traditional Arts, July 1-10, Toronto,  
Ontario.

### NEW ENGLAND

Annual Ancient Muster of Fife and Drum Corps, August 15  
Deep River, Conn.

Old Time Fiddling Contest, Sept. 19, August Acres,  
Claremont, N.H.

Northeast Regional Oldtime Fiddlers Contest & Festival,  
Oct. 13-14, Barre, Vt. Municipal Auditorium.

Fiddling Contest, Aug. 12, Chelsea, Vt.

10th annual Old Time Fiddlers' Contest, July 29 Crafts-  
bury, Vt.

Cracker Barrel Fiddlers Contest, July 28, Newbury, Vt.

Fiddling Contest, Lamoille County Field Days, July 21,  
Silver Ridge Pavilion, Morrisville, Vt.

## EASTERN STATES

Fox Hollow: Beers Family Festival, Aug. 3-6, Petersburg N.Y.

Annual Craft Fair, Sept. 11-12, Madison Historical Society, Oneida, N.Y.

Craftsman's Fair of the Southern Highlands, July 10-14, Asheville, N.C.

11th Annual Old Time Fiddlers Convention, July 1, Elkin Memorial Park, N.C.

Old Time Fiddlers Convention, Sept. 2, Lansing, N.C.

Old Time Fiddlers Convention, Aug. 14, Mount Pleasant, High School Auditorium, N.C.

23rd Annual Pennsylvania Dutch Folk Festival, July 1 - 8 Kutztown, Pa.

11th Annual Philadelphia Folk Festival, Aug. 25-27, Upper Salford Township, Pa.

Old Fiddler's Picnic, Aug. 5, West Chester, Pa.

37th Annual Old Fiddlers Convention, Aug. 10 - 12, Galax, Felts Park, Va.

Old-Time Fiddlers Convention, Aug. 19, Fries, Va.

6th Annual Grayson County Old-Time Fiddlers Convention, June 29-July 1, Independence, Va. Ball Park.

2nd Annual Patrick County Fiddler's Convention, July 15, Stuart, Va. Fairgrounds.

Folk Festival and Fiddlers Convention, June 30-July 1, Jonesboro, Tenn.

10th Annual Fiddlers Contest, Sept. 4, Signal Mountain Tenn.

Ohio Hills Folk Festival, July 12-15, Quaker City, O.

Old-Fashioned Fiddlers' Convention, July 15, Friendsville, Md.





## HOW WE TALK

by AL MARTIN

## DOWN EAST

We Maine people have our natural language which never is supplanted entirely by that we learn in school. It would be a shame for us to get educated out of speaking of southard and northard winds, or to lose the ability to pronounce head and yes in two syllables. And the loss of a-yuh - breathed in, and called by linguists "an injective continuant", would be tantamount to a crime.

We say "you was" for singular and "you were" for plural. Also, "I never saw such a despicable person", meaning hateful to the extent of cruelty. "Hark" will be defined by any dictionary as to "listen with active attention," but no dictionary, so far as I know, defines "hark" or "hark your noise" as we use it, meaning "be quiet."

When one of our farmers says, "she's a clever cow" he doesn't mean that she can do tricks, but that she is "tame." If we say we're going to put an "all-night junk in the stove," we mean a "chunk" of wood.

"Ain't" is widely used, and "hain't" and "tain't"

are also heard occasionally for "haven't", "hasn't" and "it isn't." And even your youngsters will use "warn't" for "wasn't."

Farrow and fallow are related words, given in the Oxford disctionary as current English words, providing they are used to describe a cow that is not having a calf this year, and a pig that does not have a litter (farrow) or a field lying incultivated for the season (fallow). Down East many folks use fallow and farrow interchangeably, often making it sound like "farrer." This use of either word for the same meaning is not an error; it is a relic of the far off era when the words were the same.



Some of our visitors think it quaint to hear us say that a plant is thrifty if it is hardy and flourishes in its surroundings. Other areas will say that a man is thrifty meaning economical in managing his money. In such a case we prefer to say he is "a little near." We say "wizzled-up potatoes" - a sort of cross between wizened and shriveled. We say that a car "slews" meaning "skid."

The charm of Down East speech is in the sounds as well as the choice of words. We are the last stronghold of an "o" sound - somewhere between that in "go" and "hot" - that makes road, coat, stone, boat and sometimes home words that out-of-staters can't come close to imitating. The best that someone from away can do is to approximate a "u" sound - rud, cut, stun - which isn't at all the way to pronounce them. And we make two stillables of feet, feel, and school.



Outsiders seldom can decipher our roundabout ways of saying things, such as "I don't care for him," when the meaning is, "I have no objection to him." Similarly the old lady, the old woman, the old man shouldn't make outsiders either shocked at our callousness or amused at our lack of discretion. The in-group Down East knows that these terms generally are used affectionately, and always respectfully. When we "go to meeting", it's to church, of course; otherwise we'd specify another kind of assembly - town meeting, committee meeting, Grange meeting.

You still hear us say et for ate, het for heated, and clim for climb. And if that seafood hurt you, it doesn't mean you were nipped by a lobster or a crab, but that you got indigestion from eating it. If a person is in good health we say that he is "smart"(smaht), while one who is "ailin'" or "poorly" wasn't "too good". An undiagnosed ailment might be dismissed as "tizzick," or - for the hypochondriac - a matter of "being struck with the Spanish mildew." In the event of death we sometimes say "he (or she) got through." It may not be good English but most of us still say "It don't make no difference" and "you wasn't going to town, was you?"

"If you was ter ask me, dunno but you might get th' drift of what Mayin talk means, long's you listen close and use your hayud."



## REMEMBER WHEN?

You knew that your guardian angel protected you during the night, but you often pondered the mystery of where she kept herself during the day? . . .  
You were too shy to tell your kindergarten teacher that all you wanted out of life was to grow up and marry her?

You hated to admit you felt squeamish about baiting a fish hook with a live worm for fear lest the rest of the gang would call you a sissy?

A juvenile delinquent was a lad who jumped on the back of a street car and jerked the overhead trolley off the wire?

Everybody in the neighborhood knew you had fallen in love with the little girl down the street when you finally agreed to play hopscotch with her in public?

The day you put on your first pair of long pants your father gave you a dollar and said, "Son, a man should always have that much in his pocket."

When a family decided their daughter was of a marriageable age, her parents bought her a player piano and a new front porch swing?

When you tried to play sick, mom simply asked you to stick out your tongue. If your tongue wasn't coated, she decided you were well enough to go to school - and you went?

You had to look up to a fellow who could walk farther along a rail fence than you could before falling off?

The agony of stubbing your toe when you went barefoot in Summer was more than made up for by the envy of the other kids when you got to wear a big white bandage?

The worst thing about losing a front tooth was that it ruined your whistling?

You went to bed tired and woke up hungry instead of the other way round.

Those were the good old days. Remember?

## PAINLESS

## FOLKLORE

COURTING STICKS  
AND STONES

The famous courting sticks were very useful on a winter night when there was only the single fire in the house, and the whole family must be present at the wooing. The lovers heeded the conventions by sitting primly apart from each other, yet by means of the courting stick, which was a long hollow tube, could whisper back and forth without their conversation being audible to the others about them. Another courting custom was for the young man to lie in wait for a loved one to pass, then he would pelt her with small stones. If she turned towards the source, she was pelted with another shower, yet if she paid no heed the young man would be in despair.

## WITCH HAZEL

The Indians of New England had a belief that when the branches of the shrub witch hazel were chopped up and brewed, there appeared in the fragrant steam the form of a beautiful maiden. Moreover, she imparted to the brew magical medical ingredients, so that the lotion applied to hurts, cuts, and bruises was soothing and healing. Some people say that that legend explains how this plant obtained its unusual name, though it leaves unexplained the word hazel. The "witch" is more probably a confusion by the early settlers of the "wych" or "weak" elm of old England. Since witches were also active in men's minds in those times, it is likely that "wych" became "witch". We have no assurance that the witch's

name was Hazel.

The witch hazel is still used to make the soothing lotion that bears its name. It is a large shrub, and in the fall, when others have bloomed, blossomed, and gone to sleep for the winter, it flouts their regard for the winter by blooming even as late as mid-December. In fact, it is the first sharp frost that seems to impart to the witch hazel the medical properties of its sap. The flowers are like yellow ribbons dangling all over it. Sometimes the petals curl and hang on all winter. The leaves have unusual charm: margins ripple smoothly while the whole leaf is thrown off-center as though by a steady breeze blowing across it. It was an Indian missionary, the Rev. Charles Hawes, who first learned of the medicinal value of Hamamelis virginians, which is the scientific name for witch hazel.

This interesting plant packs its biggest surprise in the pop guns that grow scattered over its twigs! These pop guns are tough, powerful seed-cases. Each seed-case has two "bullets" or tiny black "footballs" neatly loaded in it. When a cold wave finally arrives in autumn, it dries out these pop guns, it opens suddenly like a hungry bird's mouth, and pop! out shoot the seeds - as much as ten feet into the surrounding woods! The witch hazel is found in many parts of New England.

#### THE GHOST OF APPLIEDORE

A villainous pirate's ghost stalks about the island of Appledore; his face bewhiskered, his specter is seen so often that the natives speak of him as "Old Bab". He might well be one of their own group so familiar is he to the islanders. It is believed that the ghost guards a vast treasure, presumably that of Teach Blackbeard; but since the inhabitants don't know very much about piracy, their assumption may be wrong. Perhaps Blackbeard never ventured near the Appledore Island at all. Nevertheless, the island is believed to be haunted.

## IMPROBABLE THINGS WE KEEP TALKING ABOUT

Eating your heart out, shedding crocodile tears, cutting off your nose to spite your face, losing your head and drowning your sorrows.

Turning up your nose, seizing an opportunity, kicking the habit, standing on your constitutional rights, setting the world on fire, writing your name in the sands of time and burning up the road.

Looking daggers at someone, biting the dust, fishing for compliments, nursing a grudge, catching a cold, shapening your wits, stretching the truth and entertaining a doubt.

## OLD-TIME TONGUE TWISTERS

That, that is, is; that that is not, is not; but that, that is not, is not that that is; nor is that, that is, that, that is not.

In Huron, a hewer, Hugh Huges, hewed yew trees of unusual hues. Hugh Huges used the yews to build sheds for his ewes. So, his ewes a blue-hued yew shed should use.

Shrewed Si sold soled shoes Simple Simon sewed. Simple Simon sewed soled shoes Shrewd Si sold. If Shrewd Si sold soled shoes Simple Simon sewed, where are the sewed soled shoes Shrewd Si sold.

The seething sea ceaseth.

I saw six short soldiers scrubbing six short shirts.

Pickpockets picked Pedro Pott's pockets, and pickpockets picked Pedro Pott's pickpockets' pockets. If pickpockets picked Pedro Pott's pickpockets' pickpockets' pockets, I wonder if pickpockets picked Pedro Pott's pickpockets' pickpockets' pickpockets' pockets.



## GOOD FOOD

From mail received we're sure that every cook who reads these pages caught the horrendous mistake in the last issue of Northern Junket! Just in case you are behind in your homework it happened on page 47, and read like this: "Homemade Bread, ..... rub the top lightly with

Mr. Pentland's Pickles"

The key of course is the missing word following "with". The missing word is "butter". Personally we thought it was hilarious. The tragic thing about the error is, it's darned good bread, and terrific pickles. To the irate ladies who took offense, we repeat, we're sorry. Anyone who has cut stencils knows that all sorts of gremlins hover around just waiting to help you make mistakes. Their day is complete when it happens.

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Ever since the days of the clipper ships sailing out of many New England seaports for 2-year long trips to the Orient, the area has known and delighted in the taste of many kinds of currys and chutneys. Here are two recipes for the latter we're sure you'll like.

### CRANBERRY CHUTNEY

4 cups fresh cranberries	$\frac{1}{2}$ cup sliced celery
$2\frac{1}{2}$ cups sugar	1 small onion, chopped
2 sticks cinnamon	$\frac{1}{2}$ cup chopped walnuts

6 whole cloves	1 tsp grated lemon rind
$\frac{1}{2}$ tsp. salt	2 pears, sliced
1 cup seedless raisins	2 tart green apples thinly sliced

Wash and pick over cranberries; place in large saucepan along with water, sugar, cinnamon, cloves and salt, mix well. Bring to boil and cook about 10 minutes or until cranberries begin to pop. Add raisins, apples, pears, celery and onion. Continue cooking, stirring occasionally, for 10 to 15 minutes, or until desired thickness. Remove from heat and stir in walnuts and lemon rind. Remove cinnamon sticks. Turn into jars; cover and seal. Makes about 2 quarts. Will keep in refrigerator for one month at least.

#### CAPE COD CHUTNEY

2 lbs apples	4 oz. crystallized ginger
$1\frac{1}{2}$ pts. vinegar	chopped fine
2 lbs. dark brown sugar	$1\frac{1}{2}$ tps dry mustard
1 lb. raisins or chopped	1 tsp. salt
2 cloves garlic, minced, or	$1\frac{1}{2}$ tps dried red pepper
large onion chopped fine	flakes

Peel, quarter and core apples. Cook them in the vinegar until they are soft and mushy. Add the other ingredients. Mix well. Bring to a boil and cook over moderate heat about 10 minutes. Taste chutney. Then add additional red pepper if a very hot chutney is desired. Cook about 15 minutes more, stirring occasionally. Pour into hot, clean containers and seal. The chutney will keep indefinitely. Makes about 8 standard jelly glasses.

One of the delights of spring is a fresh strawberry shortcake. We've nothing against frozen strawberries. In the middle of a hard winter they're delicious. But they cannot hold a candle to fresh from the field variety. From Mrs. Helen A. Moody, Hollis, N.H., one of New Hampshire's fine cooks comes this recipe:

## STRAWBERRY SHORTCAKE

Sift before measuring

2 cups cake flour or 1  $3/4$  cups all-purpose flour.

Resift with 2 teaspoons baking powder

$1\frac{1}{4}$  teaspoon salt

1 tablespoon sugar

Cut in as directed:

2 tablespoons butter or 4 tablespoons for richer dough, add  $3/4$  cup rich milk or cream. This can be made in biscuit form or the regular shortcake size.

Wash and crush 2 quarts strawberries, keeping some out whole for the top. Add sugar to taste and a few drops of lemon juice.

Spread between layers and on top - whipped cream if desired also as topping.

## HELPFUL HINTS

Try glazing your next baked ham with apricot jam.

Marinate fish in milk for about an hour, then season and broil.

Next time you make French fried onions, brush them first with a little mint, for a great flavor.

For a jiffy dessert, freeze a can of fruit cocktail and slice while still icy. Then add a topping of whipped cream.

Sautéed slices of Edam cheese, topped with fried eggs, makes a different breakfast dish.

For an interesting taste to calves liver, sprinkle barbecue sauce on it before broiling.

Adding soy flour to pancake, waffle, cookie and cake batter will help to keep products from sticking to the pan.

You can keep cabbage and cauliflower odors from permeating your house by dropping a few walnuts and shells, into the pot while cooking.

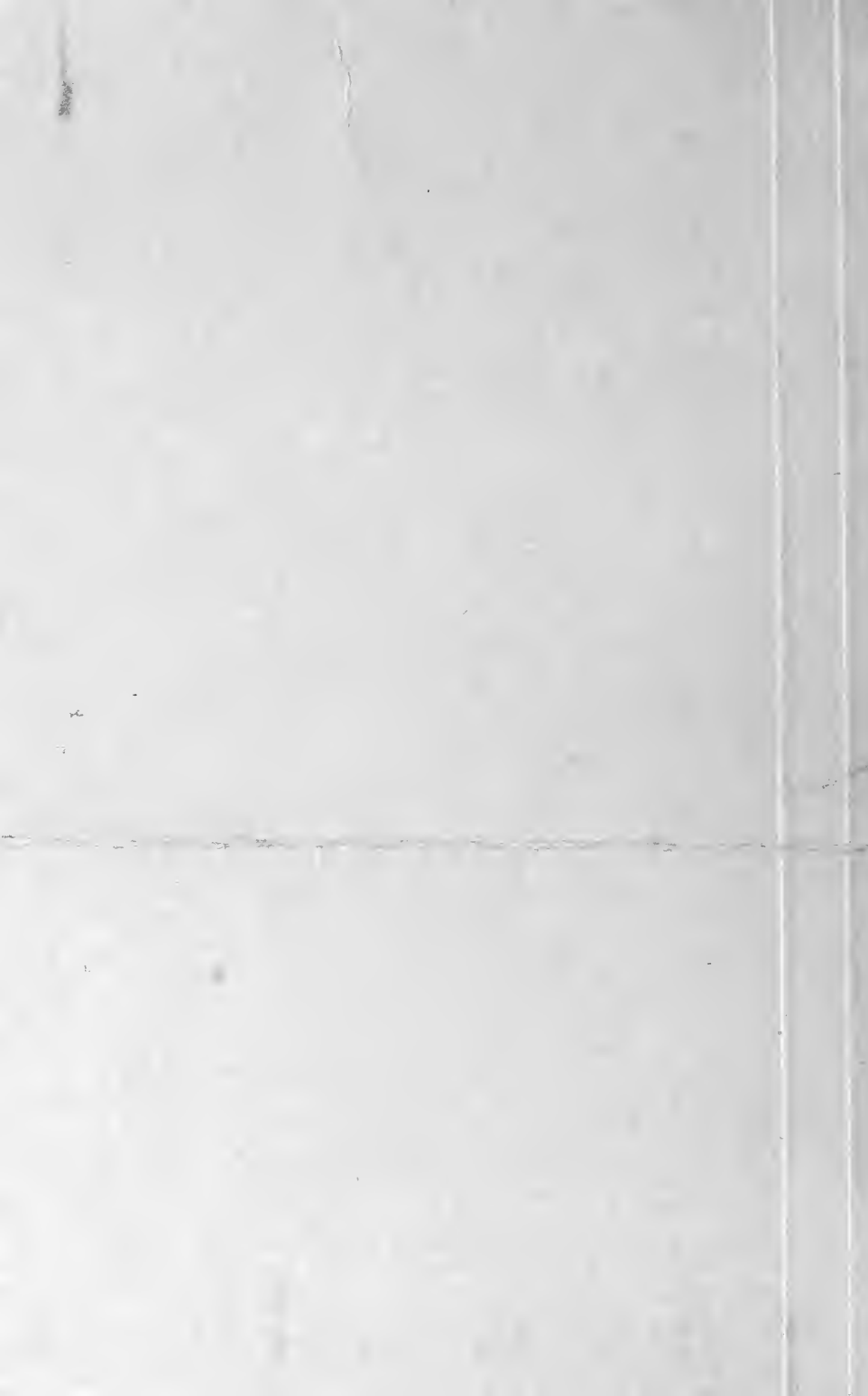
A sprinkling of cinnamon over pot roast will add a nice and tasty touch.



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New York Folk Dance News is a new enterprise edited by Steve Zalph and Raymond La Barhera. Sample copy by writing the latter at 777 Fister Avenue, Brooklyn, N.Y. 11230.

A fascinating newsletter is that published in Ontario, The Ontario Folk Dance Association Newsletter. Send 50 cents for sample copy to above association, 551 The West Mall, Suite 222, Etobicoke 650, Ontario, Canada. A long life to both of the above publications.

Mexico's 2nd International Folklore Camp, June 25-July 1, at Oaxtepec, Morelos, Mexico. Staff includes: Alura Flores de Angeles, Jan Sejda & C. Stewart Smith. Further information from: Manuel Gomez, 219 Rolling Green, Aan Antonio, Texas, 78228.

Friends of Father David Murphy will be happy to learn that he has assumed a new position as executive secretary of the National Catholic Education Association's seminary department, Washington, D.C.

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